FRANKLINTON FABRIX

Community-Based Fashion Makerspace

By: Olivia Forsyth

Franklinton Fabrix:
Community-Based Fashion Makerspace

Olivia Forsyth
Interior Design Thesis | 2021

About the Author:

Over the course of her undergraduate education, Olivia Forsyth has developed a passion for serving her community by rethinking the spaces that represent our built environment. Before tackling any project, she believes it is critical to learn about the people who will use the space. As a psychology minor, she takes care to consider the cognitive, behavioral, and emotional implications of one's environment. To better understand and develop empathy for her end-users, she conducts thorough research investigations which inform her final design decisions.

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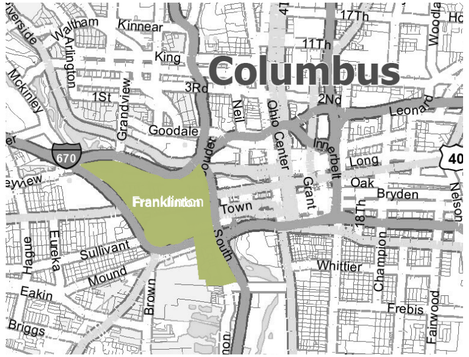
Project Background

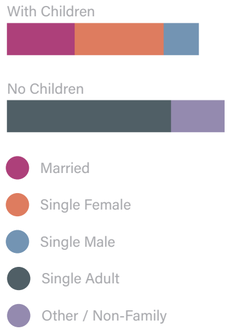
FRANKLINTON, OHIO

Although Franklinton sits less than a mile from downtown Columbus, many Central Ohioans know little to nothing about this small neighboring town. Unbeknown to most, this neighborhood was settled in 1797—fifteen years before Columbus. While the town prospered early on, a series of tragic floods in the 20th century wreaked havoc on the community's infrastructure and its residents. In the 1980s city officials declared the area a floodplain, in turn freezing all development and investment. Unsurprisingly, Franklinton fell into disrepair, with residents experiencing increased levels of crime, food insecurity, and human trafficking alongside dropping education levels and median household incomes. Although the construction of a flood wall in 2004 freed Franklinton of its floodplain status, the damage to the social and community infrastructure continues to persist today.

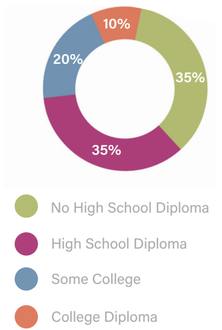
In recent years, Franklinton's low property prices and desirable location have gained the attraction of developers and companies who hope to transform the area into a thriving arts district. Yet before blanketing Franklinton in a fresh coat of paint, it is important to address underlying, foundational cracks. We must consider the needs of the residents who currently live in the community, and address their needs and wants at the forefront. Before the pandemic, Franklinton residents experienced an 7.8% unemployment rate, almost doubling the national average. Similarly, Franklinton's median household income of $36,000 represents a fraction of the country's $61,937 average household income. Nearly half of Franklinton residences house children, 65% of which are considered single-parent homes.



Franklinton Household Types



Franklinton Education Levels



THE FASHION INDUSTRY

Columbus Fashion Scene

Behind New York and Los Angeles, Columbus, Ohio hosts the third highest concentration of fashion designers in the United States. While most might not think of this midwestern city as an American fashion capital, major fashion brands; Express, DSW, Abercrombie & Fitch Co., and L Brands are headquartered here. In addition the area serves as a major customer testing market for retailers and designers and Columbus brick and mortar stores often serve as testing grounds for new store layouts and product launches.

Central Ohio is also home to many creative fashion organizations. Alternative Fashion Mob— a creative fashion organization composed of fashion designers, professionals, students and larger companies, aims to bring multiple members of the industry together. In addition the Columbus region houses Rickenbacker Inland Port, a multi-modal logistics hub that led the nation in textile and footwear imports in 2015. Finally, Columbus supports an enormous distribution network that is within driving distance from nearly half of the U.S. population and a third of the Canadian population (Zaczkiewicz).

Industry Waste

Behind the oil industry, the fashion industry is the second largest polluter in the world. Over the past two decades, reduced clothing and production prices have increased product consumption, resulting in the production of 80 billion garments per year. While people now have five times more clothing than their grandparents had, these garments are typically only worn seven times before they are discarded. Product quality continues to decline every year and as a result, our garments look faded, worn and shapeless after only a few wears. In addition, rapidly changing trends create the constant demand for new clothes as people try to stay up to date. While designers used to release two collections per year, they now offer fifty-two micro-collections annually. All of these factors have resulted in fast fashion — the "mass- production of cheap, disposable clothing" ("Environmental Impacts").

EVIDENCE-BASED INTERIOR DESIGN PROPOSAL

This research project aims to connect literature concerning place attachment theory, creative autonomy, and slow fashion to inform the interior design of a community-based fashion makerspace. The proposed program, Franklinton Fabrix (FX) seeks to connect Franklinton residents with their community and with Columbus' burgeoning fashion industry.

For decades, the Franklinton neighborhood has battled disproportionately high levels of unemployment and poverty and now faces the impedance of gentrification. By re-purposing a historic fire engine house, FX will preserve the urban fabric and history of Franklinton while providing residents with new creative opportunities. Program members can gain hands-on experience in every stage of a garment's life cycle; from conception to construction to retail to reuse. By stacking the makerspace above a retail store, they can witness the garments that they created sell below. This space seeks to welcome all Franklinton residents regardless of age, gender, or background and provide them with opportunities to express themselves through a unique and practical medium.

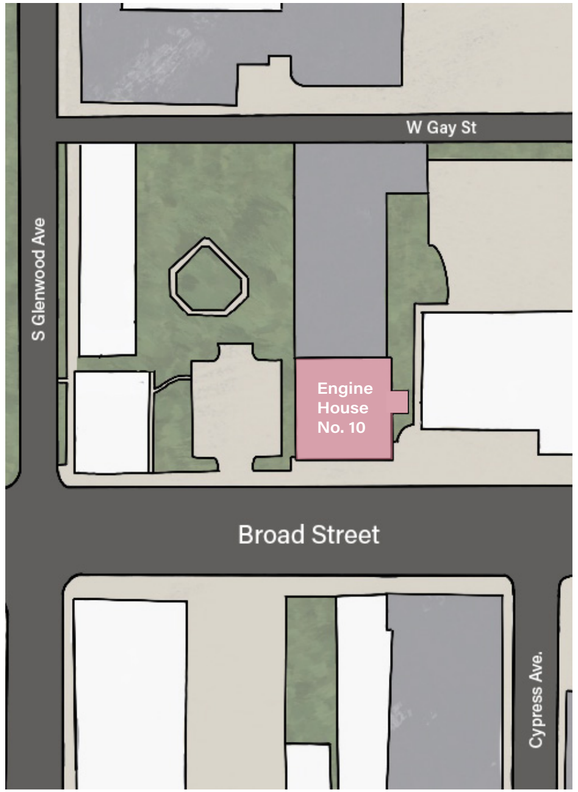
PROGRAM LOCATION

Building

Engine House Number 10 opened in 1897 and is considered a historic and cultural landmark. The adaptive re-use of this building preserves the history of Franklinton while also reducing construction material consumption.

Conveniently located on Broad Street, Engine House 10 is easily accessible by car, bus, bike or on foot. The building's proximity to Franklinton Development Association and Bottoms Up Coffee creates opportunities to connect with other highly utilized non-profits in the area.

Site

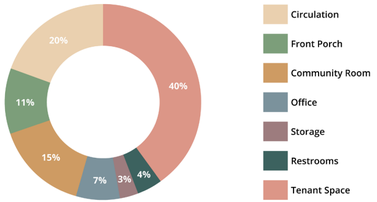


Case Studies

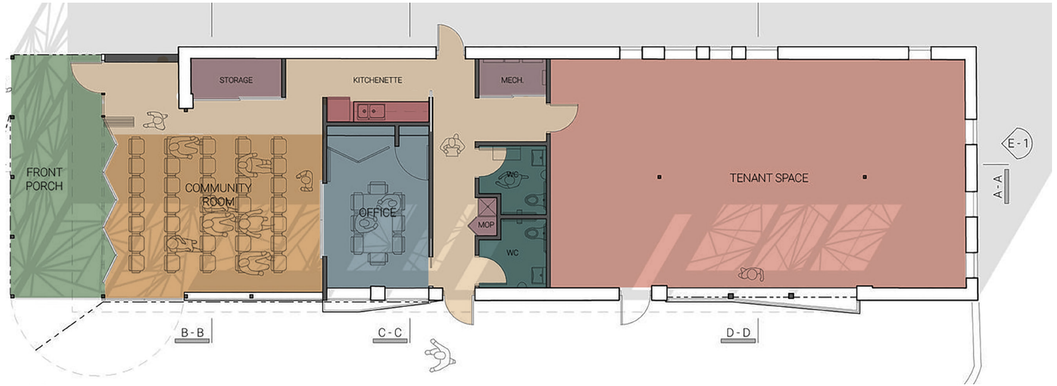
1 8869 AVIS | Detroit, Michigan

"The Alley Project" (TAP) transformed a Detroit neighborhood alley into a community graffiti gallery meant to inspire and connect neighbors and youth to one another and resources. The project began with a co-design workshop where community members identified the need for a flexible, accessible, and authentic space in their neighborhood. The result, 8869 Avis, benefits all residents, including grandparents, kids, skateboarders, and graffiti artists. **This case study informs my desire to create a creative hub within Franklinton that benefits residents of all ages and backgrounds.**

Program Space Allocation



Program Block Diagram



Interior Views

The community space supports large, interactive meetings where residents can discuss local issues.

Geometric ironwork screens reference the fences and security screens throughout the neighborhood. They also provide transparency as well as security.

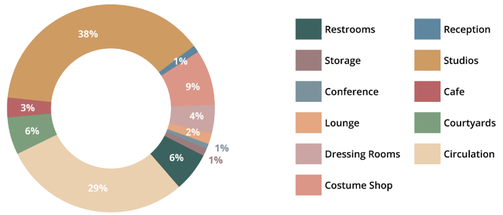
Large movable doors provide flexibility between spaces as well as writable surfaces for meetings and impromptu artwork.

Exterior View

2 BALLET MEMPHIS | Memphis Tennessee

This civic-oriented facility houses a nationally acclaimed professional ballet company and benefits members of the community through dance and exercise classes. This project embraces the surrounding neighborhood with large windows and courtyards that provide visual access to classes and rehearsals.
I am inspired by this project's messages of inclusivity and transparency and its offerance of arts, culture and education to all. In addition, it demonstrates how to incorporate retail within an otherwise art-oriented program to involve the outside community.

Program Space Allocation



Program Block Diagram

Interior Views

The building's facade invites the community to participate with the ballet by visiting the open courtyards, cafe, and retail space.

Several spaces offer flexible uses. The largest studio doubles as a performance venue and the costume shop also functions as a small performance space.

On the interior of the building's curtain wall, an adjustable shading system allows occupants to adjust daylight and privacy.

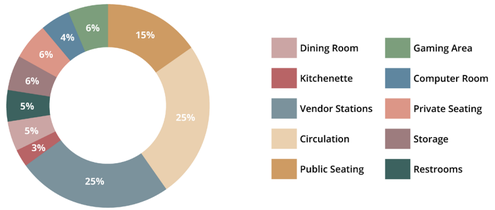
Exterior View

A long, double-stacked corridor provides open sight lines and visual interest through the addition of wood cladding.

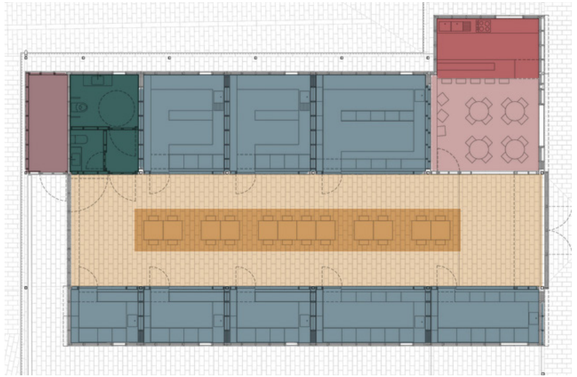
3 MUNICIPAL MARKET & YOUTH CENTER
Baza, Spain

Ácrono Arquitectura reimagined the ruins of an existing marketplace to better serve the community's needs. The project site is located in the historic quarter of Baza—an area facing deteriorating commercial activity and subsequently, a fleeting population. They built upon the existing bazaar to create a new food market and added an additional subterranean level for a community youth center. The two floors can function independently or together based on the community's needs. I identified with the project's emphasis on reviving a dwindling neighborhood through a civic-oriented program. **I drew inspiration from the architect's balance of retail and community programming spaces and their ability to work in conjunction if needed. In addition, I followed this project's goal of preserving the urban fabric of a historic neighborhood through an adaptive re-use strategy.**

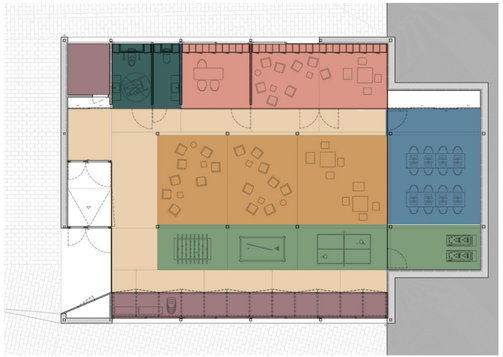
Program Space Allocation



Market Block Diagram



Youth Center Block Diagram



Interior Views

The architects left half of the building open to maintain visual permeability to the other parts of the market.

Bar top seating in the center of the building's circulation path encourages community members to interact.

To reduce costs, the architects used a composite material, covering the public side with custom wood panels.

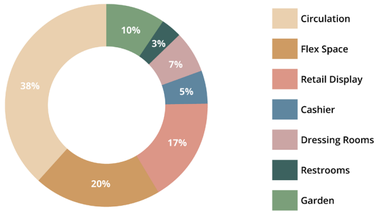
Exterior View

The lower level offers analogue and digital gaming as well as work areas for youths.

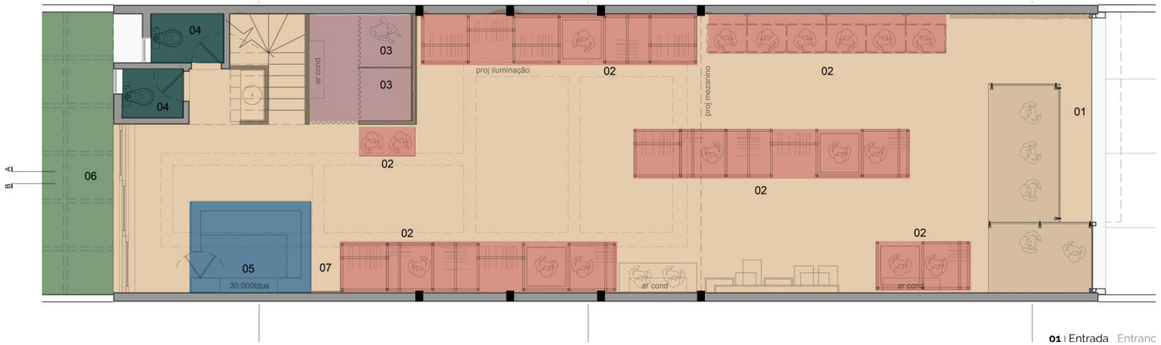
4 FERNANDA YAMAMOTO STORE
São Paulo, Brazil

Almost a decade after her store's original construction, stylist Fernanda Yamamoto hired Atelier Danier Corsi to re-imagine the retail space. He realized that fashion and architecture share a mission to improve the human experience through shared aesthetic, functional, cultural, and emotional values. The renovation aims to capture this relationship, and to contrast the ephemeral with the perennial. By aligning clothing racks along their store's perimeter, the architect creates a flex space for meetings, workshops, or runway shows. **I referenced this retail environment's flexible layout and emphasis on fitting rooms as key touch points in the customer experience. I also appreciate the architect's conceptual connection between fashion design and architecture highlighted this relationship within my project.**

Program Space Allocation



Program Block Diagram

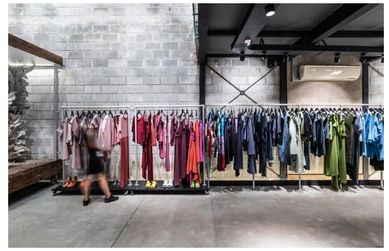


Interior Views

The dressing room curtains change based on the stylist's latest collection, providing a different customer experience every time that they visit.

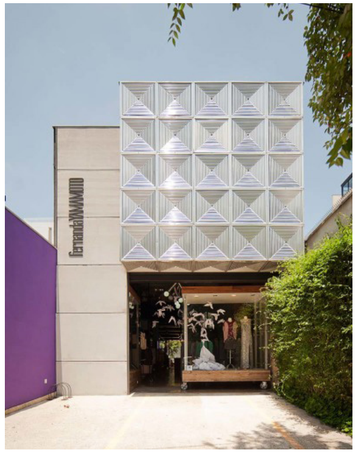
Clothing racks are lit from two angles, eliminating unwanted shadows on the merchandise.

The fitting rooms are made of seamlessly jointed glass panes, and strategically lit to look like large light boxes.



Customers have intimate experiences with the one-of-a-kind designer pieces within this small and narrow store front.

Exterior Views



Research

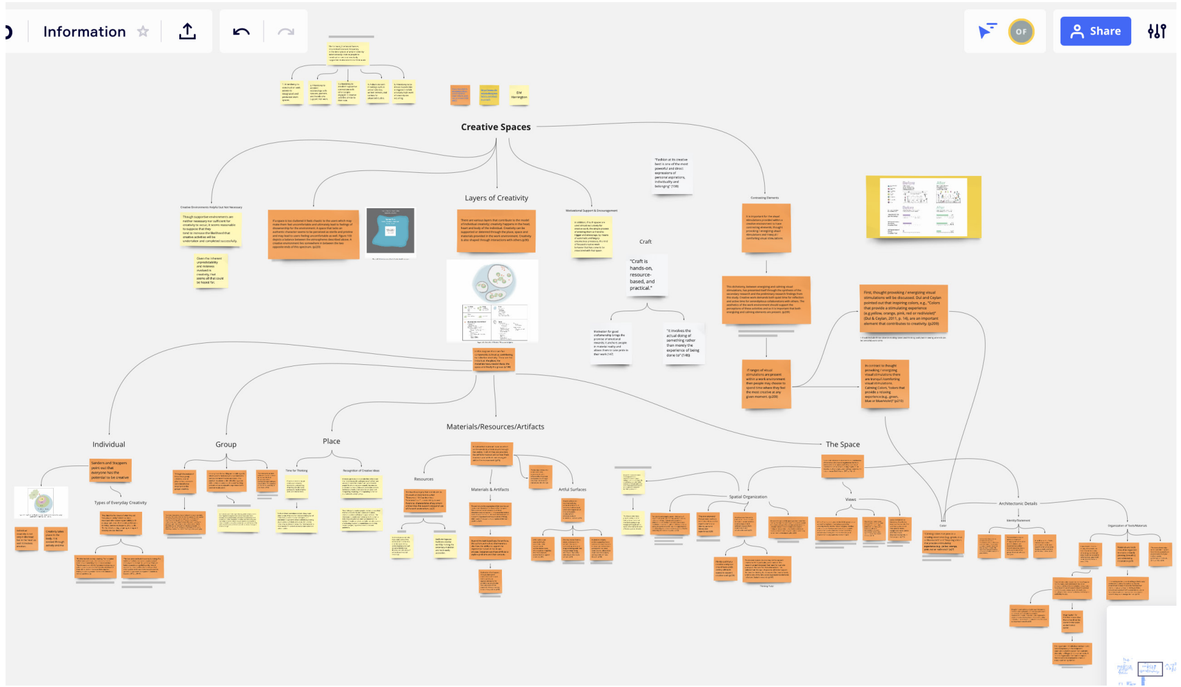
RESEARCH OBJECTIVE

*Investigate **place attachment theory** as a framework to explore interior design opportunities within a s**ustainability-focused**, fashion-makerspace developed to encourage **creativity** within a marginalized community.*

RESEARCH QUESTIONS

- How could place attachment theory, coupled with sustainable design principles, inform a strategic approach to designing a fashion-focused makerspace?
- Are there common threads shared by place attachment theory and slow fashion practices that could potentially serve Franklinton residents within a proposed community makerspace?
- How can I supplement a lack of literature investigating place attachment theory as applied to the interior design of a community makerspace?
- Can spatial elements and strategies encourage a culture of creativity, sustainability and attachment to place? How could these elements & strategies overlap?

Research Analysis Process



I used Miro, an online visual tool, to store, organize, and analyze my research findings for my three topic areas of interest.

PLACE ATTACHMENT THEORY

As Edward Relph declared, "to be human is to live in a world that is filled with significant places: to be human is to have and to know your place (Scannell and Gifford 284). A place's significance often stems from the emotional bonds that one associates with a location, creating a sense of place attachment. Like its name reflects, place attachment theory encompasses the "cognitive-emotional bond that individuals develop towards places" (Scannell and Gifford 274). In this context, place represents the setting for all of life's actions; including our daily activities, places we travel to, and where our ancestors may have settled (Scannell and Gifford 274). Feelings of place attachment can develop unconsciously, and often include positively perceived behavioral, emotional, and cognitive bonds between individuals and/or groups and their socio physical environment (Waxman 284).

Emotional bonds to place play an important role in our emotional well-being, and research cites a series of psychological benefits associated with place attachment (Scannell and Gifford 287). Place attachment has the potential to offer predictability in a daily routine, a place to relax from the more formal roles of life, and the opportunity for control in various areas of life (Waxman 37). In addition, place attachment allows friends and community members to connect in a tangible and understandable way over their shared setting (Waxman 37). A study analyzing Canadian's written descriptions of their personal places of attachment reveals 13 benefits including memories, belonging, relaxation, positive emotions, activity support, comfort, self-growth, control, entertainment, connection to nature, practical benefits, privacy, and aesthetics (Scannell 286) (Figure 1).

Figure 1, Thirteen functions of place attachment (Scannell and Gifford 286)

An even deeper form of attachment, known as place identity, describes how people can incorporate a place into their own identity or sense of self (Kopec 62). Place identity has positive implications, and "endows a person with a sense of continuity, self-esteem, self-efficacy"... "and a sense of distinctiveness" (Scannell and Gifford 275). While place identity can promote and enhance place attachment (Low and Altman), it can also create a framework to contextualize our emotions and relationships— the things that give life meaning and purpose (Waxman 831).

Therefore, where we are can largely shape who we are. As a result, it is important for interior designers to consider how to promote positive place experiences and should aim to "promote comfort, a sense of belonging, and a bond between people and place" (Waxman 49). I referenced these principles when developing my design proposal to give Franklinton residents the opportunity to create deeper feelings of attachment towards their neighborhood. Furthermore, I referenced place creation, a phenomenon that can enhance place attachment "though design, building, personalization, hosting events, or other means" (Scannell and Gifford 291). However, the physical space alone does not determine feelings of attachment. Waxman points out that "the social involvement of family, friends, community, and culture may be equally, or more important, than the place" (Waxman 37). Therefore, my design proposal prioritizes social interactions, both between program members and with the greater Franklinton community.

Twice a month, the community hosts "Franklinton Fridays" a neighborhood wide celebration of art, performance, and community ("Franklinton Fridays"). This is an example of a community event that could help bolster feelings of place attachment.

CREATIVE AUTONOMY

As Sanders and Stapers point out in *Convivial Toolbox*, "everyone has the potential to be creative" (38). Unrath expands upon this notion in theorizing that "all people have the ability to be creative; people may feel creative or act creatively in their everyday lives without identifying it as such" (14). Similarly, Sanders and Stappers describe four levels of "everyday creativity" that anyone can achieve. These include; *doing, adapting, making and creating* (Figure 2) (Sanders and Stappers 41).

Doing represents the most basic layer of everyday creativity, which could be expressed through simple tasks like organizing or exercising. The next layer— *adapting*, occurs when an individual alters something to make it better suit their needs. Franklinton Fabrix's programming focuses on the next two of creativity; *making* and *creating*. Making involves using "one's hands and mind to make or build something that did not exist before", usually with guidance (Unrath 24). FX program members would engage directly in the making process by constructing garments using patterns. Fashion's inherent emphasis on craftsmanship would provide program members with a sense of accomplishment and pride in their work (Fletcher and Grose 147). The final and most advanced level— creating, "relies on the use of raw materials and the absence of a predetermined pattern" (Unrath 24) and would apply to program members designing their own clothing patterns. Creating signifies the ultimate goal for a fashion designer, and can serve as a direct expression of "personal aspirations, individuality and belonging" (Fletcher and Grose 138).

	LEVEL	MOTIVATED BY	PURPOSE	EXAMPLE
1	doing	productivity	"getting something done"	organizing my herbs and spices
2	adapting	appropriation	"making things my own" or "make it fit better"	embellishing a ready-made meal
3	making	asserting my ability or skill	"make with my own hands"	cooking with a recipe
4	creating	curiosity	"express my ability"	dreaming up a new dish

Figure 2, (Sanders and Stappers 39)

Another framework created by Sanders and Stappers identifies where individual creativity can emerge. They postulate that creativity lies within the head, the heart, the body, and the external environment (Figure 3). From this perspective, individual creativity begins in the head where ideas develop. The next opportunity for creativity lays in the heard and represents the individual's emotional state. The third layer, the body, enables movement and acts as the physical facilitator of creative activity (Unrath 7). The fourth and final layer— the environment, is composed of materials, spaces and places. In this framework, space is described as a combination of elements such as spatial organization, furniture, private and shared space, aesthetics, color, visual installations such as artwork, ceiling heights, finish materials, views, and lighting (Unrath 9).

Through their Creativity Development Quick Scan (CDQS) survey, researchers Jan Dul and Canan Ceylan determined that "individuals who perceive a higher level of creative support from their work environment show higher creative performance" (Unrath 24). Therefore, when designing spaces intended for creative use, like the FX makerspace, one should consider how environments can support the thought processes (the head), the feelings (the heart) and the behaviors (the body) associated with creativity.

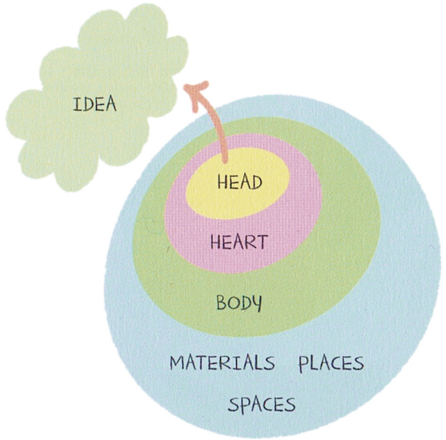


Figure 3, Sanders and Stappers' Framework for Individual Creativity (Sanders and Stappers 41)

SLOW FASHION PRINCIPLES

As Fletcher and Grose point out in *Fashion & Sustainability: Design for Change*, "the materials, energy, and labor that comprise a garment have the potential to meet our creative and business needs several times over — even in some cases an infinite number of times" (63). Yet, disposal first into the garbage and then into a landfill represents the final destination for many clothes (Fletcher and Grose 63). While legislation may seem like the only approach to tackling wasteful industry practices, design represents an active approach that can divert resources back into the production process. In fact, design's position at the forefront of the manufacturing process gives designers the potential to influence processing steps down the line, and to prevent impact from occurring from the beginning (Fletcher and Grose 33).

In response to the fashion industry's wasteful practices, Fletcher coined the term 'slow fashion.' This more sustainable approach to fashion "aims to educate consumers on responsible product sourcing and manufacturing while connecting them to their local and global community" ("From Slow" 1). As opposed to fast fashion, this model of producing and consuming establishes new relationships between "designer and maker; maker and garment; garment and user" ("Slow Fashion + Retail Design" 1). For slow fashion practices to successfully take root, it is critical that retailers and designers develop deep connections to their local community. This is because local supply chains source clothing based on geographical proximity and reduce impact compared to global supply chains ("Slow Fashion + Retail Design" 7).

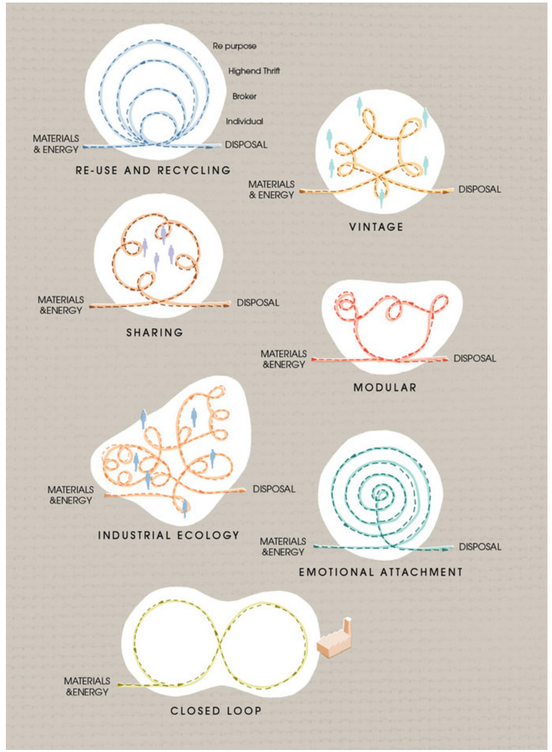


Figure 4, diagramming the flow of materials and energy, (Fletcher and Grose 65)

Local supply chains allow designers to intercept materials before they are disposed of and divert these resources back into the industrial system creating a closed-loop cycle (Figure 4) (Fletcher and Grose 63). Directly reusing a garment requires the least amount of energy (Fletcher and Grose 66), while recycling the garment's material represents the most resource intensive option (Fletcher and Grose 70). Reconditioning falls somewhere in between, and refers to reworking old fabric or garments into new unique pieces (Fletcher and Grose 69) .

Up-cycling materials into one-of-a-kind products falls in line with current consumer trends. Many customers are more willing to buy "scarce, customized and carefully made" products that represent ethical production and sourcing practices (Slow Fashion + Retail Design 2). This creates an opportunity for retailers and designers to share their sustainable process with consumers through the retail space. Retail environments should allow consumers to connect the brand and products through an environmentally-friendly lens (Slow Fashion + Retail Design 3).

Based on these slow fashion principles, Franklinton Fabrix aims to cultivate community through locally sourced materials and locally produced products. By relying on donated fabric, clothing, and materials from Columbus retail giants like L Brands and from locals Columbus residents, FX would reduce supply chain impact. This relationship would also allow those in the greater Columbus community to feel connected to the FX program and its sustainability efforts. In addition, this process could disrupt the typical flow of clothing from factory to landfill by diverting used materials to the community makerspace, where program members will create entirely new garments. These desirable one-of-a-kind creations are then sold back into the community completing the local, closed-loop supply chain (Figure 5).

FX Closed-Loop Supply Chain

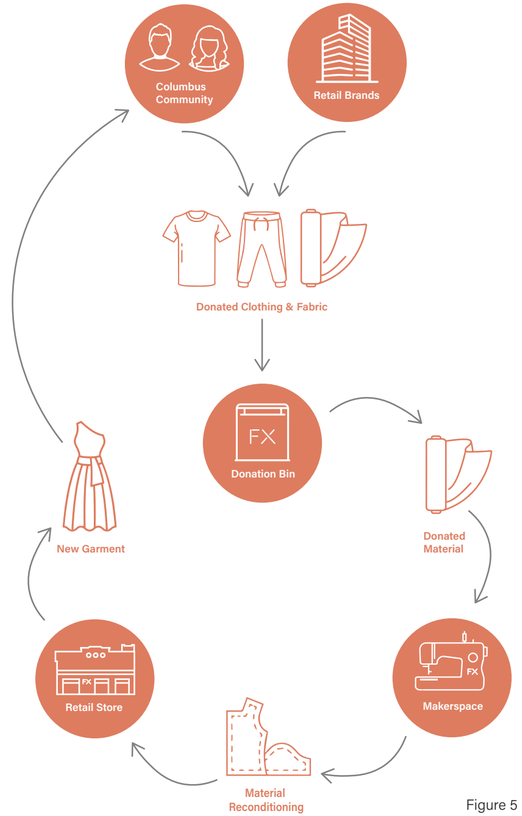


Figure 5

CONNECTING PLACE ATTACHMENT THEORY, CREATIVE AUTONOMY & SLOW FASHION

While place attachment theory, creativite autonomy, and slow fashion may seem like unrelated areas of study, they all relate to the human psyche and can inform interior design decisions. Literature across all three of these topics highlights the important relationship between place and community.

Just as feelings of attachment can evolve from a place's social and physical characteristics, (Scannell and Gifford) creativity can "be supported or deterred through the place" and is "shaped through interactions with others" (Unrath 36). In addition, bonds to place, community and clothing could potentially reduce environmental impact. Scannell and Gifford point out that "people with stronger place attachments tend to perform more pro-environmental behaviors" either in an attempt to preserve the place itself or as a result of internalizing a community's values of sustainability (285). As a result, many "environmental psychologists recognize that person-environment interactions are sometimes founded on deep emotional ties to places" (Scannell and Gifford 284).

On a smaller scale, emotional attachment to clothing can also reduce environmental impact. Currently, the fashion industry's high-speed and enormous production scale results in product depersonalization. Fletcher and Grose point out that since "we no longer know the makers, or the source of the materials; they no longer speak of our myths, communities, or societies" (85). Oftentimes, clothing's disposal reflects a lack of connection between the wearer and the garment— not poor product quality. In fact, the true measure of a product's longevity are reflected in emotional and cultural significance; "what meaning the garment carries, how it is used, and the behavior, lifestyle, desires and personal values of the wearer" (Fletcher and Grose 85). In turn, retailers should shift to a smaller production scale in order to strengthen the relationship between material, people, place, community and environment. By bringing a local agenda to the fashion sector, retailers can promote sustainability while also fostering economic resilience (Fletcher and Grose 108).

In addition, the dynamic relationship between place and community can highlight values shared by creative practices and slow fashion principles. In Fashion and Sustainability: Design for Change, the authors convey how "Craft places value on lived, grounded experience and emotional satisfaction, thereby supporting many sustainability values" (146). In addition, the physical materials required by many craft-related activities serve as a tangible indication of environmental impact. Within the fashion industry, materials can also "provide us with the physical means with which to form identity and to act as social beings and as individuals" (Fletcher and Grose 12). Therefore, our clothing can play a role in shaping our concept of self through a similar process as place identity (Scannell and Gifford 275).

Overall, several related topics span across place attachment theory, creative autonomy, and slow fashion literature. Emotional bonds exist between individuals and their clothing, individuals and their community, individuals and place, and individuals and environment (Figure 7). By better understanding these cross-disciplinary relationships, designers can better discover how to create spaces that cater to the multi-faceted human experience.

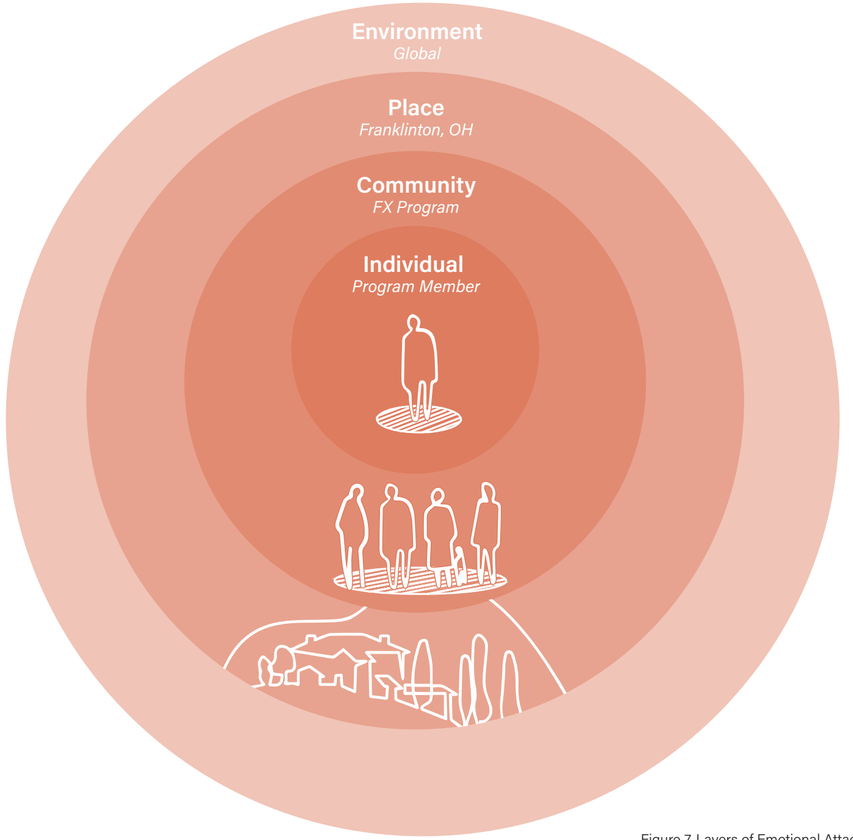


Figure 7, Layers of Emotional Attachment

PERSONAS

Devin, 9

Occupation: Avondale Elementary Student

FX Connection: After school program member

Background: Even though his public elementary school does not offer art classes, Devin has always been a **creative** child. During the late nights that he would spend at his mother's restaurant, he transformed found objects into toys for him and his brothers. Recognizing his aptitude for making, Devin's grandmother taught him how to sew on her machine. Devin quickly caught on and began using scraps to create clothing for himself.

Christine, 43

Occupation: High School Math Teacher

FX Connection: Instructor

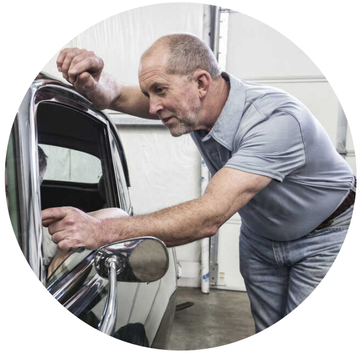
Background: Christine has taught math at Columbus Collegiate Academy for 20 years and has developed a **strong attachment** to her Franklinton community. Without children of her own, she dedicates most of her time and energy to her students. When she is not in the classroom, she often quilts gifts for her friends and family. When she heard that Franklinton Fabrix needed sewing instructors, she signed up immediately. She has convinced several of her students to sign up for summer

Amanda, 27

Occupation: Marketing Specialist

FX Connection: Customer

Background: Amanda has recently moved to the east side of Franklinton to be closer to her job in downtown Columbus. She is very conscious of her environmental footprint and makes an effort to support **sustainable** businesses. She has recently discovered Franklinton Fabrix, and has bought several items made by fellow residents. She enjoys feeling connected to her local community and is becoming quite fond of Franklinton.



John, 54

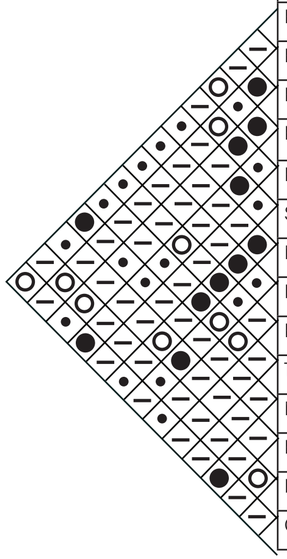
Occupation: Mechanic

FX Connection: Late night sewing class attendee

Background: Following the death of his wife of 15 years, John had to learn how to raise his two young daughters on his own. Now that they are both off to college, John—who always stays busy, has begun attending late night sewing classes at Franklinton Fabrix. He is learning how to channel his passion for fixing cars and **creative problem-solving** into needle and thread. He is now able to repair the rips in his clothes from working in his auto shop and has also become closer with some of his fellow Franklinton residents.

Design Development

CRITERIA MATRIX



Space	Square Footage	Daylight Requirements	Public Access	Privacy
Reception & lobby	40	No	High	No
Retail storage	200	No	Low	Yes
Retail store	1,500	Yes	High	No
Restrooms	240	No	Medium	Yes
Fitting rooms	135	No	High	Yes
Studio workspace	1,500	Yes	Medium	No
Materials bank	200	Maybe	Medium	No
Demonstration area	100	Maybe	Medium	No
Kitchenette	140	Maybe	Low	No
Thinking areas	100	Yes	Low	Yes
Meeting room	150	Maybe	Medium	Yes
Programming storage	80	No	Low	Yes
Droff-off bin	10	No	High	No
Offices	450	Yes	Medium	Yes

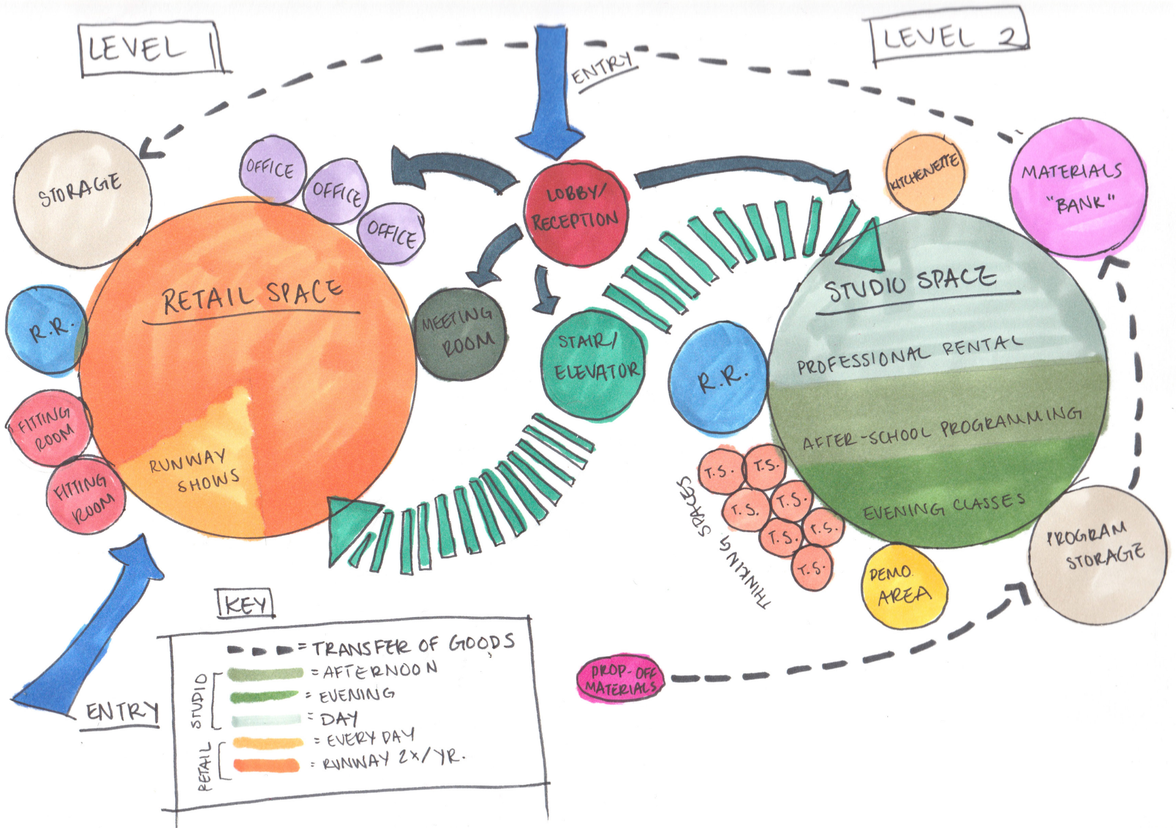
Total: 4,845

● = Immediately Adjacent ○ = Very Adjacent • = Reasonably Adjacent — = Not Adjacent

PROGRAM LIST

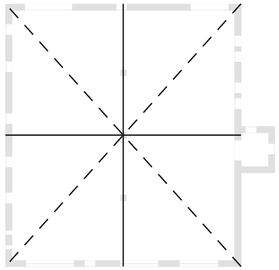
Activity	Space	Occupancy/Unit	# of Units	Unit (sq ft)	Total (sq ft)	Total Occupants
Student/staff entry	Reception & lobby	8	1	5(8)=40	40	8
Retail back of house	Storage	4	1	200	300	4
Buying clothing & goods	Retail store	25	1	25(60)=1,500	1,500	25
Craft instruction	Demonstration area	10	1	100	100	10
Attending runway show	Retail store	200	1	5(200)=1,400	1,400	200
Participating in runway show	Runway	3	1	200	200	3
Sketching/brainstorming	Quiet, safe, thinking	1	7	12	84	7
Material selection	Materials “bank”	1	1	200	200	15
After-school snack	Snacking area	20	1	7(20)=140	140	30
Crafting (sewing, weaving,	Studio workstations	1	30	50	1,500	30
Community workshops	Studio workstations	1	30	50	1,500	30
Career guidance meetings	Offices	3	3	150	450	9
Program management	Offices	2	3	150	450	6
Restroom use	Restrooms	1	4	60	240	4
Trying on clothing	Fitting rooms	1	3	45	135	3
Material donation	Drop-off bin	1	1	10	10	1
Moving between spaces	Circulation	20	1	800	800	20
Traveling between floors	Vertical circulation	5	2	30	60	10
Stakeholder meetings	Meeting area	12	1	150	150	12
Cleaning	Storage	0	2	40	80	0

ADJACENCY BUBBLE DIAGRAMMING

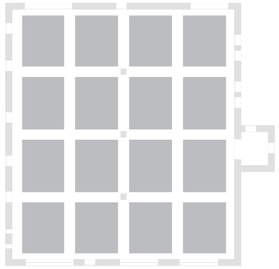


BUILDING ANALYSIS

Symmetry and Balance

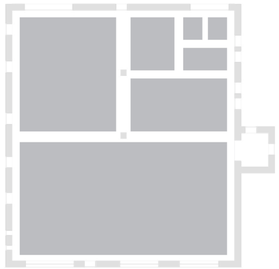


Additive and Subtractive

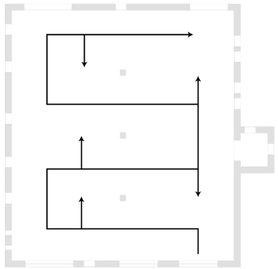


Natural Light

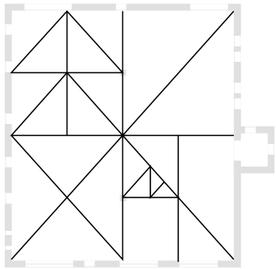
Unit to Whole



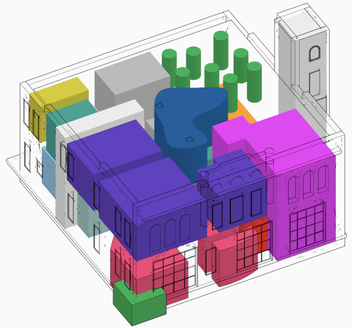
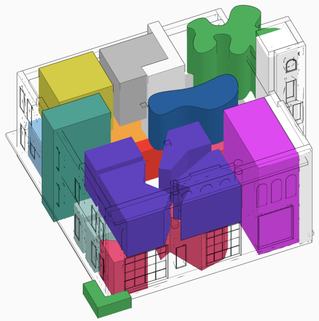
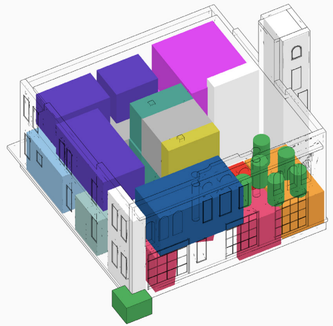
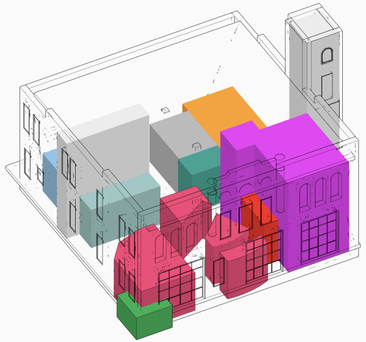
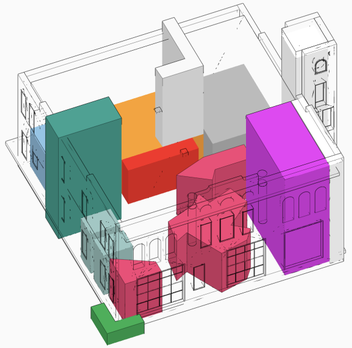
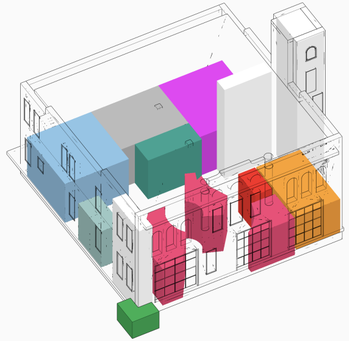
Circulation to Use



Geometry

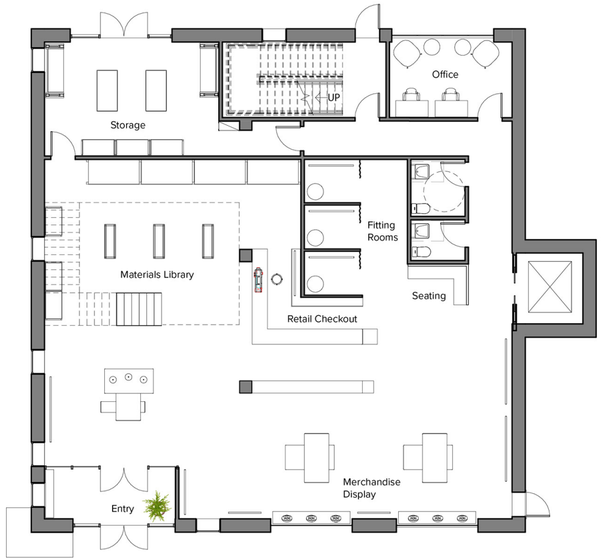


PROGRAMMATIC MASSING EXPLORATIONS

	Legends	Iteration 1	Iteration 2	Iteration 3
Second Floor	=Making Spaces =Materials “Closet” =Kitchenette =Lounge =Thinking Pods =Storage =Restrooms =Vertical Circulation			
First Floor	=Lobby/Reception =Materials “Closet” =Retail Display =Fitting Rooms =Office/Meeting =Storage =Restrooms =Checkout =Vertical Circulation			

FINAL FLOOR PLANS

Level 1 | Entry, Retail, Materials Library



Level 2 | Makerspace

SECTION

Evidence-Based Suggestions

To further refine my interior design proposal, I expanded upon my literature review of place attachment theory, creative autonomy, and slow fashion principles. I allowed this research to guide the development of several evidence-based suggestions. These design opportunities draw from place attachment theory and its ability to inspire interior design decisions that allow program members to experience the psychological benefits of place-based bonds. Furthermore, these suggestions stem from research about the development of individual creativity. Researchers like Katie Unrath point to how design decisions can be made strategically to support creative action within an environment. Finally, slow fashion literature can inform sustainable retail practices that encourage low-impact consumer behavior.

Guiding Principles:

1. **Cultivate Community Relationships**

A. Foster program member relationships
B. Promote program-community relationships

2. **Support the Making Process**

A. Offer variety
B. Provide a sense of control
C. Relay the product journey

3. **Use Materials to Tell a Story**

A. Promote environmental stewardship
B. Create a sense of identity
C. Organize to promote creativity

4. **Put Users at Ease**

A. Allow people to "feel at home"
B. Include elements of biophilia

1. CULTIVATE COMMUNITY RELATIONSHIPS

A. Foster program member relationships

Design Examples:
1. Arrange workstations in close proximity (Figure 7)
2. Cross circulation paths (Figure 8)

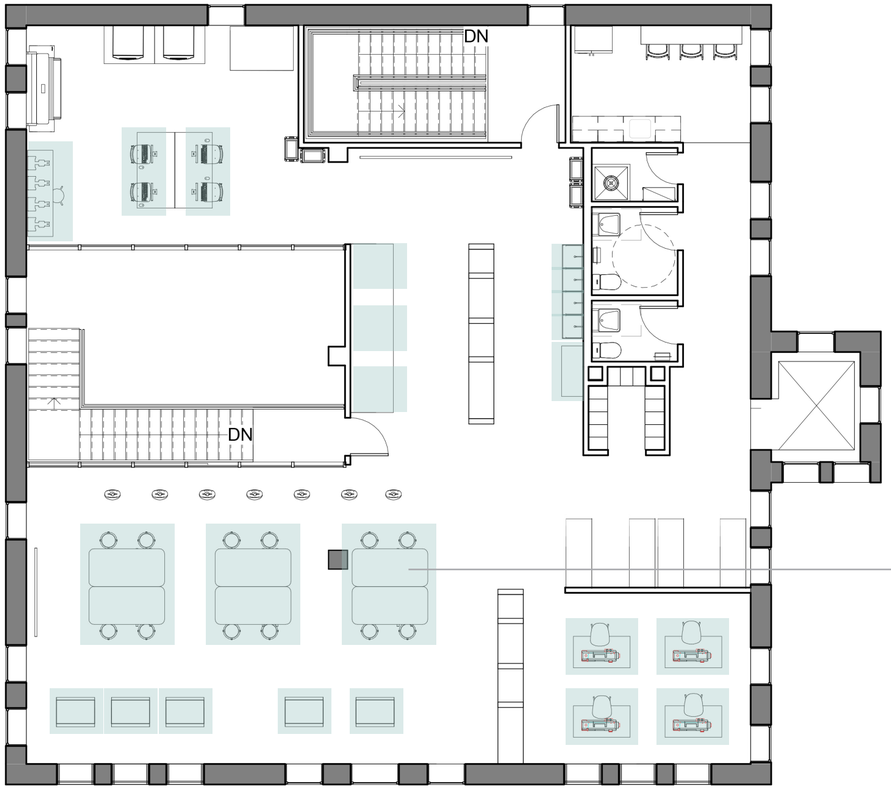
Works Cited:
- Sometimes, the social relationships that a place represents are more important to developing attachment than the place itself (Low and Altman).
- Since society is becoming more mobile and digital, physical spaces for social connection are becoming crucial for developing attachment to place (Gustafson).
- By focusing on community development, design can encourage place attachment through socialization (Hay).
- Creativity is often enhanced when the experience is shared because people can share camaraderie, ideas, and information (Harrington).
- Crossing circulation paths and placing student work areas near one another have been linked with spontaneous social interaction and in turn, increased feelings of place attachment (Sugihara, 2000)

B. Promote program-community relationships

Design Examples:
1. Create a flexible space that can convert into a runway event space (Figure 9)
2. Include local elements of "community flavor" into the design (Figure 10)
3. Offer community drop-off bins for donated materials (Figure 11)

Works Cited:
- Creative work should be shared with the outside world so that the creator can experience a sense of accomplishment (Harrington)
- Creative projects can benefit others when they are shared with audiences who can appreciate and respond to them in emotionally satisfying ways (Harrington).
- Brands like Lululemon, Everlane, and Eileen Fisher demonstrate the locally-experienced benefits of opening up retail spaces to community activities and events ("Slow Fashion + Retail Design").
- Feeling connected to one's community can encourage bonds of place attachment (Hay).
- Localizing the fashion industry can promote sustainability and connect a community with the environment (Unrath and Grose 106).

A. Foster program member relationships
1. Arrange workstations in close proximity

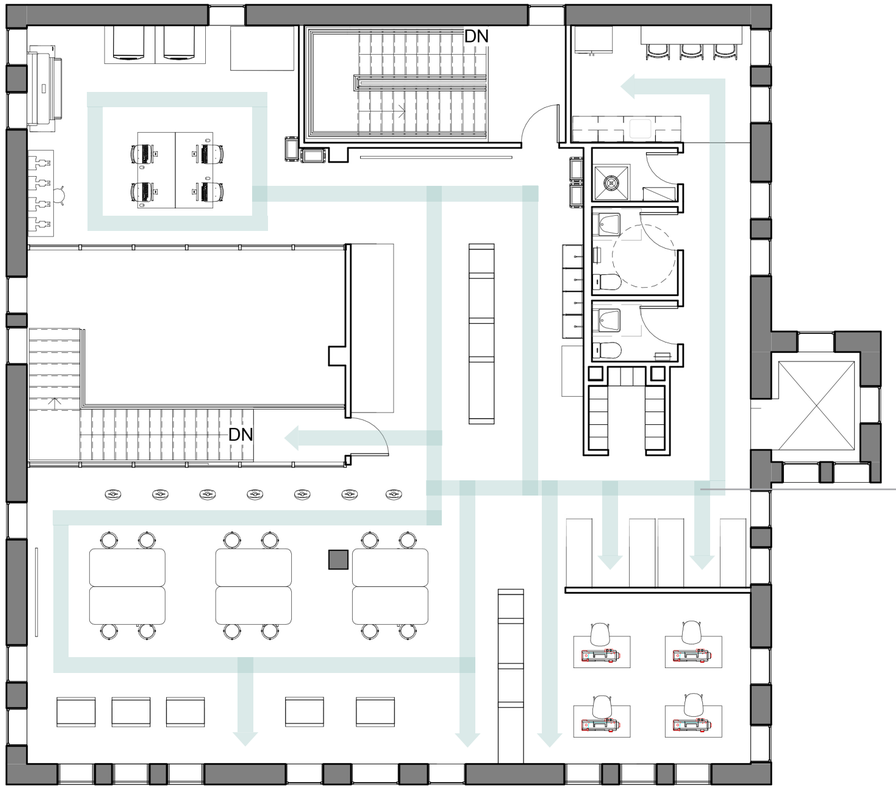


= workstation zone

The makerspace's main studio space features community work tables that can be moved to create flexible space options.

Figure 7, Level 2 Makerspace, Individual Work Zone Proximity

A. Foster program member relationships
2. Cross circulation paths

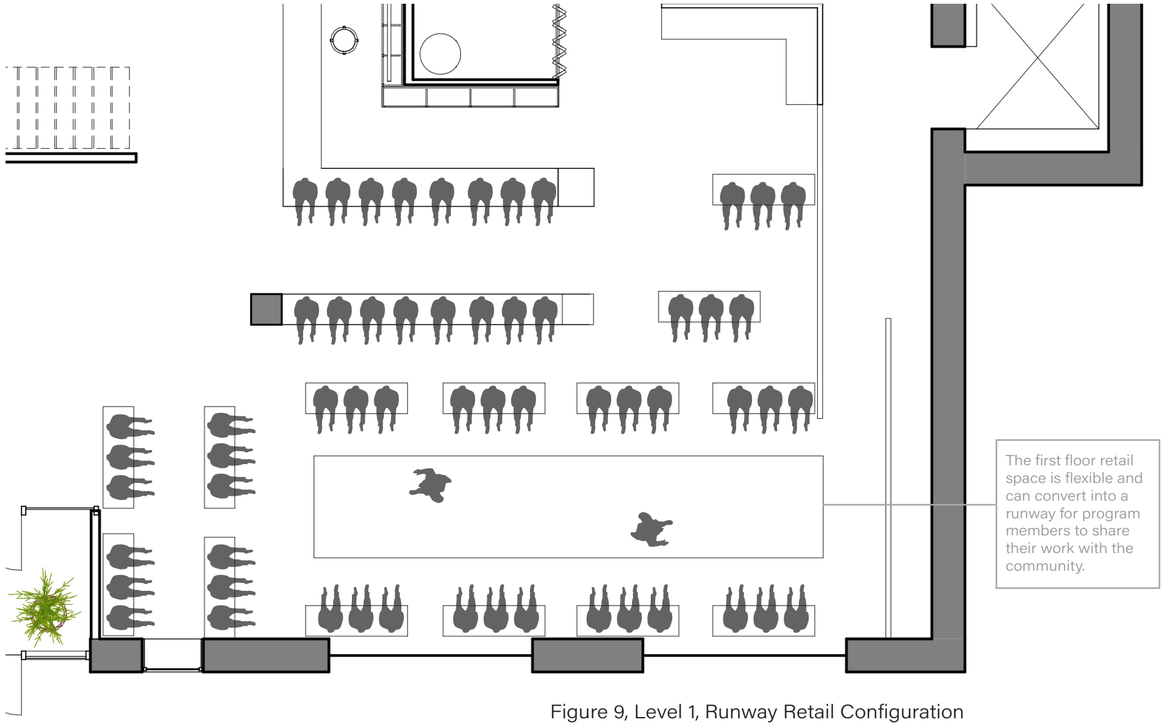


Intersecting circulation paths create opportunities for spontaneous social interaction, in turn promoting feelings of place attachment.

Figure 8, Level 2 Makerspace, Intersecting Circulation Paths

B. Promote program-community relationships

1. Create a flexible space that can convert into a runway event space



The first floor retail space is flexible and can convert into a runway for program members to share their work with the community.

Figure 9, Level 1, Runway Retail Configuration

B. Promote program-community relationships

2. Include local elements of “community flavor” into the design

Figure 10, Level 2 Makerspace, Mural Elevation

By featuring work by local street artists, the space better reflects the surrounding Franklinton community.

B. Promote program-community relationships

3. Offer community drop-off bins for donated materials

Figure 5, Donation Bin

2. SUPPORT THE MAKING PROCESS

A. Offer Variety

Design Examples:

1. Provide both individual and collaborative work zones in creative spaces (Figure 11)
2. Apply inspiring colors (red, orange, yellow, pink) to encourage a stimulating experience and calming colors (green, blue, violet) to promote a relaxing experience (Figure 12)

Works Cited

- Creative spaces should provide a different settings to support both collaborative and individual work (Unrath, 25).
- Individual time for thought without distractions is often needed during the creative process (Unrath, 197).
- During the creative process, people seek out different environments that best suit their individual needs (Harrington).
- Ranges of visual stimulation will allow people to choose the setting in which they feel the most creative (Unrath 209).
- Inspiring colors like red, orange, yellow, and pink are conducive to creativity, while blue green and violet are considered calming colors (Unrath 27).

B. Provide a Sense of Control

Design Examples:

1. Designate shared artful surfaces that program members can add to (Figure 13)
2. Include personal surfaces that individuals can take ownership of (Figure 14)
3. Provide storage so that work is not disturbed (Figure 15)

Works Cited

- Creating a sense of control, freedom, and autonomy is an important element of functioning place attachment (Gifford and Scannell).
- People benefit when creative settings can be altered to suit their needs, offer the freedom to make their own choices, and allow for self-expression (Unrath).
- By trusting that one's "work-in-progress" will be undisturbed, people can re-enter their previous creative state of mind more quickly (Harrington).

C. Share the Process

Design Examples:
1. Ensure that there are sight lines to, and within, the makerspace (Figure 16)
2. Include graphics that communicate the products' sustainable origins (Figure 17)
3. Include repair opportunities like a tailor's station within the retail space (Figure 18)

Works Cited

- By communicating product origins within the retail space, customers are connected with the product's sustainable journey (Matheny and Hernández).
- Creating views to a retail store's makerspace keys customers into the product's life journey (Slow Fashion + Retail Design).
- Visual access to other environments positively affects creativity (Unrath 210).
- Successful sustainable retail brands include storytelling design elements ranging from 2D graphics to physical repair shops and community rooms (Slow Fashion + Retail Design).
- Storytelling elements visually communicate a brand's dedication towards up-cycling and sustainability (Matheny and Hernández).

A. Offer Variety
1. Provide both individual and collaborative work zones in creative spaces

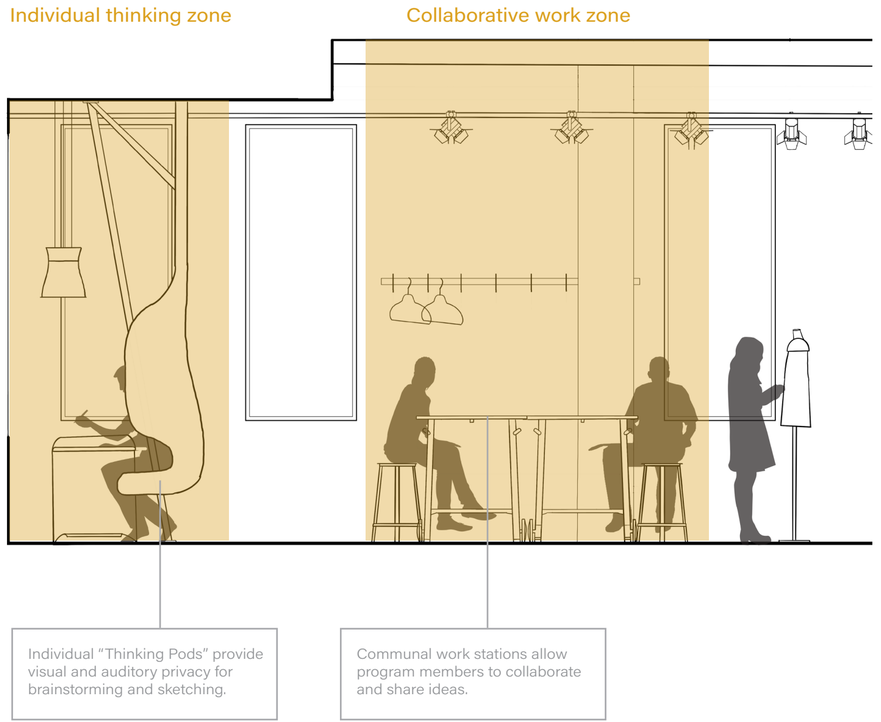


Figure 11, Level 2 Makerspace, Work Zone Elevation

A. Offer Variety

2. Apply inspiring colors to encourage a stimulating experience and calming colors to promote a relaxing experience

Figure 12, Level 2 Makerspace, Color-Coded Floor Plan

B. Provide a Sense of Control

1. Designate shared artful surfaces that program members can add to

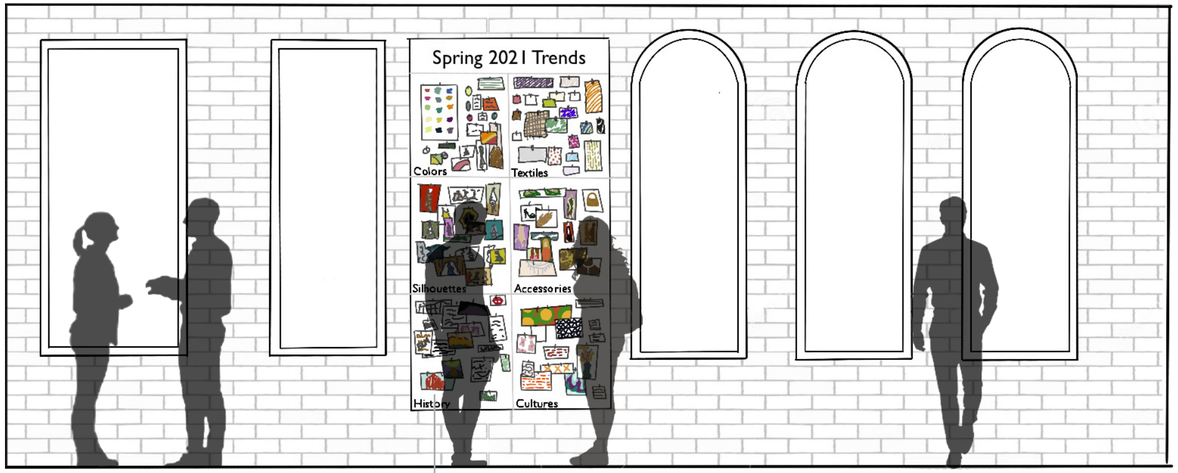
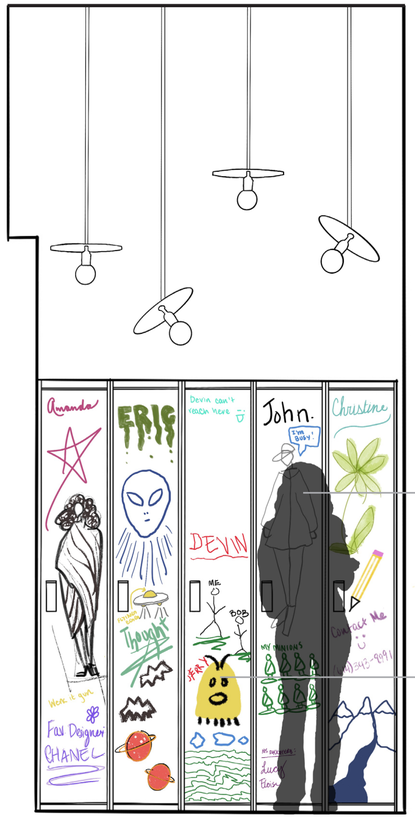


Figure 13, Level 2 Makerspace, Trend Wall Elevation

B. Provide a Sense of Control

2. Include personal surfaces that individuals can take ownership of



Providing opportunities for customization allows members to experience a sense of autonomy, freedom, and control— important elements of functioning place attachment.

Program lockers feature a white board finish, allowing members to add personal touches to their own personal storage unit.

Figure 14, Level 2 Makerspace, Lockers Elevation

B. Provide a Sense of Control

3. Provide storage so that work is not disturbed

Personal lockers ensure that a program member's work will remain undisturbed, allowing them to pick up a project right where they left off.

Figure 15, Level 2 Makerspace, Lock-It Closet View

C. Share the Process

1. Ensure that there are sight lines to, and within, the makerspace

Figure 16, Section

Glass partition walls grant visual permeability between different areas of the makerspace. This visual access can help promote creativity.

The space's central atrium provides visual access to the makerspace above, keying customers into the brands sustainable production process.

C. Share the Process

2. Include graphics that communicate the products' sustainable origins

Environmental graphics help tell the brand's sustainability story.

Figure 17, Level 1, Retail Store View

C. Share the Process

3. Include repair opportunities like a tailor's station within the retail space

Figure 18, Level 1, Repair Station View

3. USE MATERIALS TO TELL A STORY

A. Promote Environmental Stewardship

Design Examples:

1. Allow materials to remain in their original, natural state (Figure 19)
2. Incorporate reclaimed & recycled materials (Figure 19)

Works Cited:

- To convey a sustainable narrative, retail designers should incorporate recycled, reclaimed, and rapidly renewable materials within the construction of their retail environments (Slow Fashion + Retail Design).
- Eileen Fisher's Brooklyn location features original, stripped-back materials, reclaimed wood, and furniture created from up-cycled denim and recycled plastic eyeglasses (Edelson).
- Embracing a "truth to materials" approach emphasizes a pure and sustainable aesthetic (Matheny and Hernández).

B. Create a Sense of Identity

Design Examples:

1. Apply unconventional and unexpected materials within the makerspace (Figure 20)
2. Design unique architectural elements that make the space feel one-of-a-kind (Figure 21)

Works Cited:

- A variety of unique materials creates a sense of individuality and helps promote place attachment (Hay).
- Creative workspaces should have experimental components that offer visual stimulation and create unique sense of group identity (Unrath).

C. Organize to Promote Creativity

Design Examples:
1. Include prominent and accessible storage for creative materials and resources (Figure 23)
2. Organize tools, materials, and resources beautifully (Figure 23)
3. Organize materials, tools, and resources by their purpose to create distinct “zones” (Figure 24)

Works Cited
- Materials and resources can be organized beautifully to become a part of an interior space’s design language (Unrath 206).
- By making the necessary materials, tools, and resources easily accessible a space can encourage creative work (Harrington).
- The more creative support someone perceives from their environment, the higher their creative performance (Unrath 24).
- Materials and tools should be displayed to create purposeful areas for intended use and to create distinct identities for each area (Unrath 189).

A. Promote Environmental Stewardship
1. Allow materials to remain in their original, natural state
2. Incorporate reclaimed & recycled materials

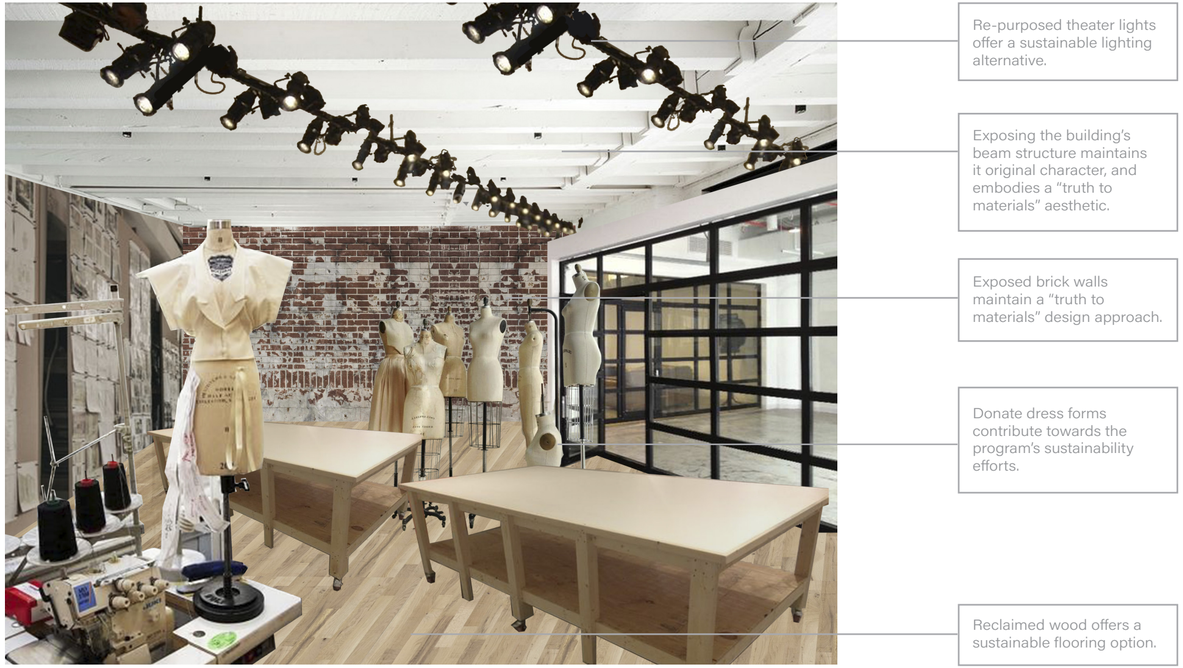


Figure 19, Level 2 Makerspace, Materials Palette

B. Create a Sense of Identity
1. Apply unconventional and unexpected materials within the makerspace

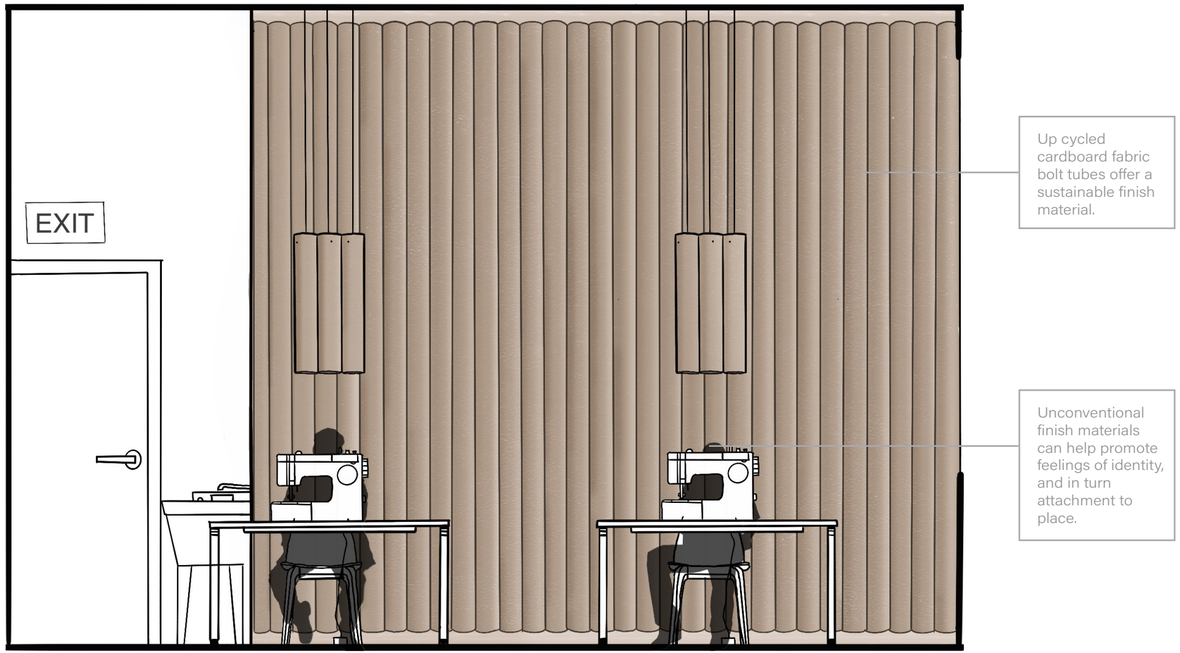


Figure 20, Level 2 Makerspace, Sewing Room Elevation

B. Create a Sense of Identity
2. Design unique architectural elements that make the space feel one-of-a-kind

Figure 21, Level 2 Makerspace, “Thinking Pods” View

C. Organize to Promote Creativity

1. Include prominent and accessible storage for creative materials and resources
2. Organize tools, materials, and resources beautifully

Figure 22, Level 2 Makerspace, Resource Storage Elevation

Open shelves prominently display jars of natural dye to encourage program members to experiment with new methods of material manipulation.

Easily accessible resource books and guides encourage creative use.

Beautifully organized materials become part of the makerspace's visual language.

C. Organize to Promote Creativity

3. Organize materials, tools, and resources by their purpose to create distinct "zones"

Figure 23, Level 2 Makerspace, Resource "Zones" Elevation

Resources and materials are organized by their intended use to create distinct zones.

Fabric, yarn and other materials establish the makerspace's studio zone.

4. PUT USERS AT EASE

A. Allow People to “Feel at Home”

Design Examples:
1. Organize the space to maximize comfort, i.e. reduce clutter but add personal and playful touches to avoid feeling too sterile
2. Provide elements of security such as swipe access (Figure 24)
3. Create unique design elements that create a sense of place and personal identity (Figure 25)

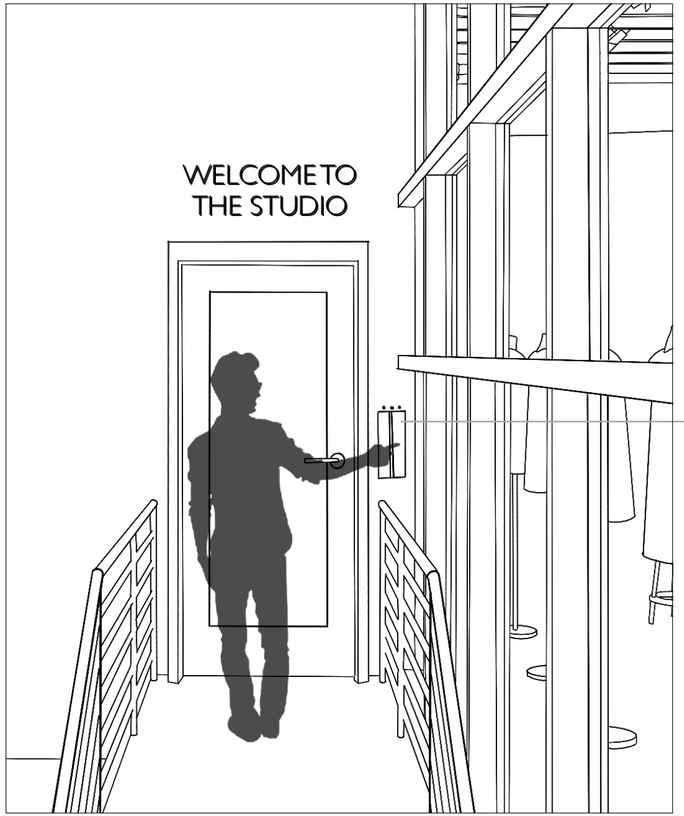
Works Cited:
- Feeling “at home” in a space refers to feeling secure, comfortable, and experiencing a sense of identity and belonging. These emotional experiences can encourage attachment to place (Wood and Guerin).
- A space becomes uncomfortable both when it is too cluttered and when it is too sterile. Designers should strike a balance in between to create a comfortable space that encourages creativity (Unrath 220).
- By understanding the individual and group emotional experiences that have taken place in a particular space, designers can better create environments where people feel at home (Wood and Guerin).

B. Include Elements of Biophilia

Design Examples:
1. Position creative zones near windows (Figure 26)
2. Incorporate daylight and plants within the makerspace (Figure 27)
3. Include access to an outdoor area (Figure 28)

Works Cited:
- Biophilia refers to “humankind’s innate biological connection with nature,” and consists of 14 design principles which can inform interior design opportunities and strategies. (Slow Fashion + Retail Design 7).
- Including access to natural areas increases place attachment by improving mood, increasing satisfaction, encouraging communication, and providing refuge for users (Sugihara).
- Visual access to the outdoors is positively linked with perception of creative support (Unrath 29)
- Views to nature, daylight and indoor plants are important factors for creativity in the workplace (Unrath 210).

A. Allow People to “Feel at Home”
2. Provide elements of security such as swipe access



Requiring swipe access to the makerspace provides program members with a sense of security and can help them develop place-based bonds.

Figure 24, Level 2 Makerspace, Stair Entry

A. Allow People to "Feel at Home"

3. Create unique design elements that create a sense of place and personal identity

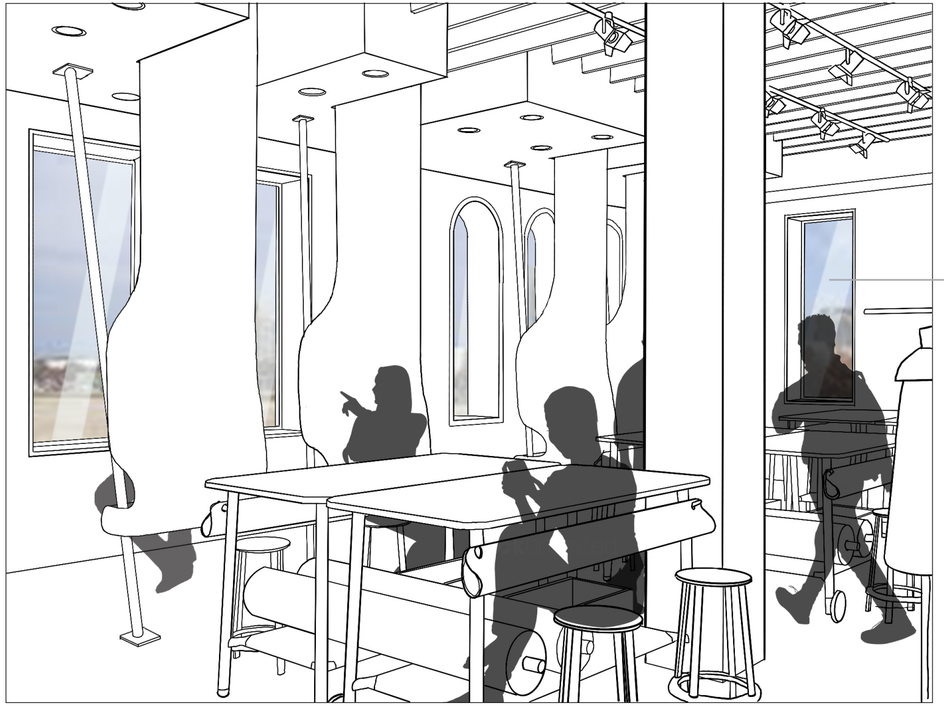
A bent plywood checkout counter and hanging bench represent custom design elements.

These unique elements help develop a unique sense of place identity and can encourage occupants to develop feelings of attachment.

Figure 25, Level 1, Retail Space View

B. Include Elements of Biophilia

1. Position creative zones near windows



The makerspace's main studio is positioned near several windows because visual access to the outdoors is positively linked with perception of creative support.

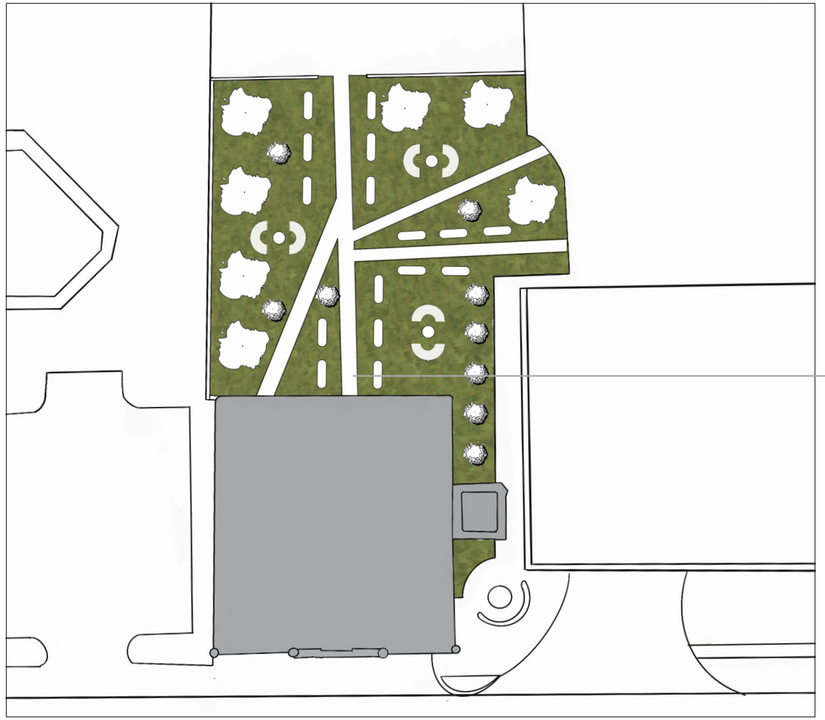
Figure 26, Level 2 Makerspace, Studio View

B. Include Elements of Biophilia
2. Incorporate daylight and plants within the makerspace

Figure 27, Level 2 Makerspace, Elevation

Since views to plants are important factors for creativity, this "living" environmental graphic is visible from both ends of the makerspace.

B. Include Elements of Biophilia
3. Include access to an outdoor area



By transforming the empty lot behind Engine House 10 into a courtyard, program members are provided with easy access to the outdoors. Going outside can improve mood, and is positively linked with feelings of place attachment.

Figure 28, Courtyard View

Conclusion

Key Considerations:

It is important to note that the scope of this research project was limited to a theoretical design proposal. Without conducting a post-occupancy analysis, it is impossible to know if the proposed design suggestions would indeed offer psychological, creative, and environmental impact related benefits. Instead, this research investigation aims to provide a conceptual framework that can inform and inspire future research and design prospects.

Furthermore, this research project lacks input from actual Franklinton residents. While online interviews were conducted with non-profit community leaders, this project does not include conversations or workshops with neighborhood residents themselves. It would be interesting to gauge residents' reactions to this type of neighborhood program and learn about their sense of attachment to Franklinton, their beliefs about their personal creative capabilities, and their stance on sustainability practices. Furthermore, co-design activities with residents would provide the opportunity to discover residents' hopes and desires for such a makerspace. The results from these activities could then inform final design decisions— allowing end users to influence the interior space design more directly.

Final Thoughts:

Overall This research investigation demonstrates the value of referencing other fields of study to inform interior design decisions. Specifically, literature concerning place attachment theory, creative autonomy, and slow fashion principles informed the following suggestions for a community-based fashion makerspace: cultivate community relationships, support the making process, use materials to tell a story, and put users at ease.

While this project primarily investigated psychological and sustainability-related subject matter, designers can look to countless other fields to inform their work and to create environments that better serve society. These areas of study could include sociology, public health, social work, anthropology, urban planning, or history to name a few. By looking to experts in other fields, designers can broaden the reach of their projects to hopefully benefit the marginalized and under served members of society.

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